



Ster Borgman

2023

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**Exposition 'Hoeders van het Land' - by Lieneke Hulshof in Kunstenlab Deventer
November 2023 - Januari 2024 | Greenhouse**

Selected for Kunstpodium T Apprentice Master - 2024, Tilburg
I'll have an exposition in March 2024.

Selected for Starters atelier Kunstenlab - 2023-2025, Deventer

Exposition in De Melkweg Amsterdam - September 2023 | Glass Plates

Exposition in Dat Bolwerck September 2023 - Januari 2024 | Stills of Deeptime
I hung a glass plate of 25kg and 140x90cm on a height of 3 meters above the ground with steelcables. Together with a couple of 10 smaler plates placed in the space. I also gave a natural dye workshop in the garden.

HanzeCatch - Ijsselbiennale 24 November 2023, Zwolle

Creative Co.LaB - 24 November 2023, Breda

Expositie op Kunstroute Aalsmeer 2023 | Glass Plates

Theatermaker en speler - Theater Utrecht | maart - december 2020
A lot of rehearsal days and 16 shows spread through the Netherlands

**Lead in experimental research in natural plant based pigments on textile | Hul le Kes |
Studio Rijn | Arnhem Fashion Group | maart - augustus 2021**

Assistent Installation and buildup of artworks | Sonsbeek Biennial | juni – augustus 2021
'Textiles of resistance' of Werker Collective and 'Deep Encounter' of Raumlabor.

Artez Graduationshow 2023

EDUCATION

B.E.A.R. (Fine Art) | 2019 - 2023 | Artez Arnhem

Movingtheatre (Mime) | 2018-2019 | AHK
Amsterdam Propedeuse

2017-2018 | Preparatory Programme st. Joost

2017-2018 | Preparatory Programme Mime 2x

HAVO | 2016-2017 | GGCA | Amsterdam
Diploma in Nature and Tec,
added with Art History and Music

- Stills Of Deep Time -
2023

For my graduation at Fine Art in Arnhem 2023 I worked with rust and glass. Rust is something hybrid, something that grows and can overgrow. When I look at glass it pretends not to move, but when I look away it starts to drip and flow everywhere: it is slow, but unstoppable. In my artpractice I have worked a lot with rust. It all started with my fascination for colors and pigments. For six years I have been making my own pigments from plants that I pick in my own garden or wild plants.



Plate 2/3 - 90x140

I often dye organic fabrics with the pigments or use it as paint on paper. I also like to work with ceramics and glass, but unfortunately I was never able to process the pigments that I get from plants in my ceramics or glass, because those kilns reach temperatures between 800°C and 1240°C which make all the vegetable pigments totally roasted and black. Rust is an inorganic material that can't get roasted in a glass oven, instead it actually transforms. So it turned out to be applicable to ceramics and glass.

I look for rusty items along the riverside and put them in a jar filled with water to make them rust even more. The longer I leave the rusty finds in water, the more black the rust becomes. This is what I use as pigment. The pigment I have now has been in water for five years. I fixed this pigment between two glass plates in an oven at around 800°C. There, the glass finally fuses together and fixates the rust, which boils, and tries to escape. Eventually, the rust changes color from black to various shades of red due to the heat. These glass plates are stills of a moment in deep time. But maybe the glass breaks after a year, 9 years or even 9 million years, crumbles into sand and the rust is free again.

Rust tells a story of deep time; how it erupts from the earth in the form of iron, then oxidizes through the rain and finally seeps back into the earth to melt back into iron. The longer I leave the rusty finds in water, the blacker the rust pigment. The pigment I have now has been in water for five years. I fixed this pigment between two glass plates in an oven at around 800°C.



Plate 1/3 - 90x140



Plate 1/3 - 90x140 - hanging in space

The glassplates are visible from both sides which makes it possible to walk around them and makes it more 3D. I started with smaller glassplates, but when I made the bigger ones, something strange happened. The day before I opened the big glass oven, a scientist explained me there are three colors of rust: brown, yellow and red. But the next day I opened the oven and a new color appeared: green. What happened?

- Greenhouse -
2023

I see myself as a magical scientist. I have been working with rust in glass as a natural pigment for my graduation in Fine Art at ArtEZ. I built a greenhouse out of pigmented glass that makes the overgrowing quality of rust visible. I grew up in Aalsmeer, an area with old greenhouses. Some of them are abandoned and overgrown, making you wonder what grows inside. Rust is a growing crystal that slowly overgrows.



380 x 230 x 275

Rust acts like it is not moving, but when you look away it starts dripping and leaking everywhere. I have been researching rust and glass as a queer way to leak out of the structure of Western science. By making a greenhouse I attempt to make the overgrowing quality of rust visible.

For building the greenhouse I used the authentic wooden structure of old greenhouses from Aalsmeer. I also used glass from old greenhouses to melt into these pigmented glasses. The unstained glass in between is not melted in my glass oven. It is unaltered old greenhouse glass with some traces of plants or moss; the previous conquerers of the greenhouse.



each glassplate is 45x40 cm

Rust moves in a very slow time frame: it bursts out of the earth in the form of iron, oxidizes with rain, crystalizes and eventually it might again drip into the heat of the earth to melt back into iron. I make black rust pigment and melt it in between pairs of glass plates in an oven at around 800°C. The glass melts together and fixates the rust, which starts to boil and drip. Eventually, the rust changes colour by the heat - from black to different shades of red.

These glass plates are stills, showing a fraction in the long life of rust in deep time. But perhaps after a year, eight years or eight hundred years, the glass breaks, crumbles back to sand and the rust will be free again.



380 x 230 x 275



elke plaat is 45x40 cm

- Pentagon Hive -
2022

This project I made a beehive with a pentagonal structure. Beehives always have hexagonal structures. I made a silicone mold of a 3D printed pentagon shaped pattern. I melted organic-dynamic beeswax in to that mold. The fun part: it looks, smells, feels exactly like a beehive, but instead of the real hexagrams you see now pentagons. Something that would definately be impossible.

Im interested where science and fantasy come together. I turned a natural proces into a fairytale to let the viewer believe something surreal is true. I've been creating stories and surreal objects to define the magical theories I have. If I try to convince my audience that my scientific fairytales are true, I make them wander what is true. Doubting what they thought they knew about the world around them. I want them to feel like that, because I try to create a curiosity about the structure of science and to make people think of possibilities to create a new approach to science by storytelling.



Hive with pentagonal shaped combs - 70x40

The hive in the wild.



The Story:

Hive building insects have been making hexagons for over 50 million years. This method uses less wax than structures of squares or triangles that they build 100 million years ago. So why did these wild bees decide to build pentagrams? Since most flowers that represent the number 6 in their centers are becoming extinct more and more, bees get influenced by the still existing and steady thriving flowers of for instance most fruits that represent the number 5 in their centers, like apples. They ajust their hives to their environment.

- River Seeds -
2022



The Story:

I found these riverseeds along the riverside. They form in wild whirl pools overtime and seem to be very rare. The center of the whirl gets so much pressure of the whirling water around it that it slowly solidifies. Not by temperature but by pressure. This is how a river seed gets formed. If it is planted, a little puddle appears that starts slowly growing bigger and bigger. A water source wil grow out of it and when it is given enough time to grow, a new river will form itself.



Sand Containers 10cm Ø

The transformation of water into ice is similar to the transformation of sand into glass. With the enchanted approach I have towards science , I try to figure out if I can melt sand to ice and freeze water to glass. filled the glass with water and sand from the river 'De Rijn' in Arnhem. I carefully drilled a hole in the glass and closed it after I filled it up.



A River Seed 14cm Ø

The doughnut shaped glass objects are hand-blown but sadly glassblowing is a craft yet for me to learn. I did however glassblow the objects on the left myself. These contain different types of sands from different places along the river the Chervo in Italy. I made these glass objects during an artist-in-residence program at Fondazione Pistoletto.

- Natural Dyes -
2018

For years now I have been dying recycled or organic fabric with different plants from my own garden and its surrounding area. During the dying process of these colors, I wanted to have more and more. I became greedy, and it felt as if I could taste the colors. As if I wanted to eat the colors. As humans we can see quite a lot of colors. This makes us see if fruit and other plants are ripe. It can also warn us for toxic plants or stingy insects. Some colors are linked to fruit, to sugar and energy, while others might be linked to poisonous mushrooms. Presently I have a collection of over 150 colors. I brew vats of plants like nettle or golden-rod flowers. I let it shimmer for one hour in a vat. I need to prepare the fabric with alum and green soap to open the fibres up for the color. After another hour of shimmering, but this time together with the fabric, the color is dyed into the fabric. After it is washed and dried again, I can change the existing color on the fabric by dipping it in rust, soda or vinegar. Sometimes a bright yellow color from, for instance golden-rod, can drastically turn into a deep green by only dipping it into a bath of rust and water.



Selections of my color archive.



- Magical Scientist Persona -
2022



I created this magical scientist persona, who researches surreal things, like the surreal objects I make. This persona is a very nice way for me as an artist to communicate with my audience. I can make them believe something surreal is true and therefore make them doubt what they actually know. Previously to Fine Art I studied only the first year of moving theatre at the Mime academy



in Amsterdam. I eventually choose for Fine Art, since I felt not free enough to make my surreal objects, who are a big part of the whole story. Next to the studies at ArtEZ I have been professionally performing in a theatre production and asked for several performances.

- Proposal -

I would like to hang one big glassplate, 'Stills of Deeptime III' hanging in the space on a metal. Next to that I would like to show several smaller plates of the greenhouse hanging on the wall. I would like to have 2,5m wallspace for six smaller glassplates and 3x2 = 6m2 floorspace for the big plate. I will use a metal construction, given the height of the ceiling, but this is discussable. If there is no floorspace left, I could also use 4m wallspace to hang all of them on the wall. I could also use a little less or even no wallspace if I can use a table to show the smaller ones on floorspace too. The point is that the installation of these works is very versatile and I think that 2,5m wallspace for six smaller glassplates and 3x2 = 6m2 floorspace for the big plate would suit the work best.



Stills of deeptime

Ster Borgman works with rust in glass as a natural pigment. Borgman makes the pigment from rust and melts it in between two glass plates. The glass plates Borgman uses are antique greenhouse glasses from Aalsmeer. Borgman grew up in Aalsmeer, an area with many old greenhouses. Some of them are abandoned and overgrown, making you wonder what may grow inside. Rust is a growing crystal that slowly overgrows. It acts like it is not moving, but when you look away it starts dripping and leaking everywhere. Borgman developed black pigment from rust and melted it in between pairs of glass plates in a glassoven around 800°C. The glass melts together and fixates the rust, which starts to boil and drip due to the heat inside the oven. Eventually the rust changes colour by the heat - from black to different shades of red. Rust reflects the cultural damage due to industrialisation. These glass plates are stills, showing a fraction in the long life of rust in deep time. But perhaps after a year, eight years or eight hundred years, the glass breaks, crumbles back to sand and the rust will be free again.

Motivation/explanation:

I would love to participate in KunstRAI since it is actually quite close to where I grew up, in Aalsmeer. The glass of my plates is made of greenhouse glass from Aalsmeer, so it would be very nice to bring the glass back the location, but now in a different form. I studied movingtheatre in Amsterdam four years ago and it would be such a nice feeling to turn back to it, but this time on an art fair! I hope to meet new people on the fair. Some might be people who like to hear the story behind my art, and I always love to tell them. Some might know a place where I could hang the works next time or might even want to have the art for themselves. I can not wait to go and have a look around to meet other artists. I also would love to see some fellow alumni and to team up with them to create a nice exhibition together. Im curious for the curator and for what ideas she might have.



Equipment I will bring myself:

Hammer, pins, steelcable clamps, steelcable 3mmx4m, pliers, foam, glass standard, car

Equipment I might need:

Lamps, (table if needed)